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Illustrated.

LADIES' MANUAL
OF
EMBROIDERY AND STAMPING.

GIVING FULL INSTRUCTIONS IN MAKING
THE STITCHES,

ALSO

DRY AND FRENCH INDELIBLE STAMPING.

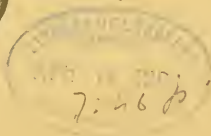
TO WHICH ARE ADDED DIRECTIONS FOR MAKING
WHITE AND BLACK STAMPING
PAINT.

Price,



15 cts.

8-23760



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19 FRANKLIN STREET,
BOSTON.

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* EMBROIDERY. *

MAKING THE STITCHES.

ALGERINE WORK.

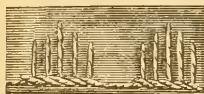
This style of work is appropriated principally for mats, or for various purposes of utility, requiring a substantial foundation, which is produced by working the wool over cotton piping. The rows are done in a similar manner to the raised Berlin, with the difference of leaving the piping in the work. For this work small patterns are preferable; and it does not require any embellishment of gold, &c., being only designed for useful purposes.

BARDEN STITCH.

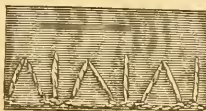
is a flat conching used much in silk embroideries. It is useful in *applique* embroidery, and is worked by laying down a line of *filloselle*, to secure which a thread of another color should be brought up from the back of the material on one side the *filloselle* and carried back to the other. The stitches which secure the *filloselle* should be perfectly equal in their distances from each other. Gold cords, and edging cords of all kinds are best fastened down in the same way, using fine sewing silk to fasten them on with. When the outline is finished, a small hole should be pierced with a stiletto in the material, and the cord cut off and passed through on the other side where it is fastened.

BASKET STITCH.

Work three over two threads, called short stitch. The longest stitches are formed by working three over six threads; this to be done alternately until the row is finished. Second row. The long stitch to be placed under the short. Continue thus to diversify until the rows are all worked. Run under the long stitch, and over the short, a film of wool, for the purpose of producing the finish.



No. 1.



No. 2.



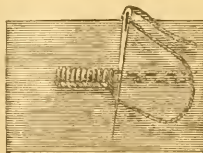
No. 3.

BUTTON-HOLE STITCH. (ORDINARY.) Nos. 1, 2, 3 and 4.

These four samples show as many different methods of setting button-hole stitches along the edge of flannel, canvas, linen, or whatever fabric or article requires a border of this style. The effects are produced by changing the direction of the needle when making the stitches. In doing fancy work, or bordering any useful article that needs to be gay, shaded silk will be very effective in the leaf style illustrated.



No. 4.



No. 5.

BUTTON-HOLE STITCH. (EMBOSSSED OR TONGUE.) No. 5.

This style of stitch is much used in making borders on canvas or other materials, when fringe is to be the completion for the edge, and also in embroidering monograms and initials.

Two rows of running stitches are made wherever the border is to be located, and over these the button-hole stitch is made.



No. 6.



No. 7.



No. 8.

CHAIN STITCH. (PLAIN.) No. 6.

The engraving represents the old-fashioned, plain chain stitch, which is still used for many purposes, such as fastening the edges of *applique* work, embroidering slippers, mats, stand-covers, etc. Each stitch is made in the same way as the one for which the needle is set.

CHAIN STITCH. (TWISTED.) No. 7.

This stitch is made on the same principle as the plain stitch, except that the needle, instead of being set back *into* the preceding stitch, is set at the *left* side of it. It is used along edges as headings to fringe, and sometimes to outline a design in Grecian or scroll work. Hems and tucks in flannel skirts may be stitched in this way in preference to machine or plain hand sewing.

CHAIN STITCH. (VINE.) No. 8.

This stitch is often used upon hems, as are both the other styles, and sometimes above bindings of ribbon. It is often used to complete plain blankets, flannel petticoats, little under-shirts, or any article for which it seems a suitable finish. The stitches are made to the right and left alternately, and are longer and more open than the other varieties.



No. 9.



No. 11.



No. 12.



No. 10.

CROSS STITCH. No. 9.

This is the first to be learned in doing canvas work. It is made by a back-stitch movement, with the needle always pointing to the left, as will be observed in the illustration, except some-

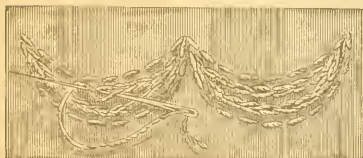
times in changing the direction of the design. Of Java or ordinary canvas two threads each way is the limit for the stitch, one-half of which crosses diagonally from left to right and the other half in just the opposite direction. Each stitch is completed before the next is commenced, although in some instances a line of half-stitches may be made from left to right and the other halves finished in the opposite direction. The result is the same, but the effect is not so smooth, and consequently not so accurate.

CROSS STITCH. (PERSIAN.) No. 10.

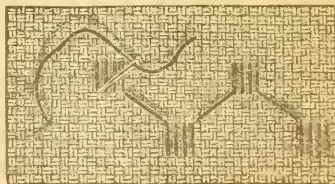
It is said that in the irregularity of this stitch, and the Oriental colors selected for it, consists its beauty when it covers a design. By varying the length of the stitch, almost any design may be copied. The silk or worsted is carried across two threads of the ground for the first half of the stitch, and is then brought up between the two threads and the cross is made over the upper half of the long stitch. The illustration will clearly explain the method and effect.

FEATHER STITCH DESIGNS. Nos. 11 and 12.

These two designs are very pretty for fastening the edges of ribbons or strips of contrasting fabric to position, or for outlining borders, hemming flannels and embellishing fancy work generally. It is done by the chain stitch movement, and is very simple.



No. 13.



No. 14.

FILLING FOR EMBROIDERED SCOLLOPS. No. 13.

The method illustrated for "filling in" scollops before the embroidery is done, is very successful in giving a rounded effect to the work when finished. The outlines are run, and then an under-filling, formed of chain stitching, is made in two rows between the outlining stitches. After this, the usual button-hole stitch is employed to cover the filling and complete the embroidery.

FLANNEL OR ORNAMENTAL STITCH. No. 14.

Although this stitch is illustrated upon canvas, where it is sometimes used in a decorative manner, it is especially adapted to flannels which require a neat finish and will not permit of an elaborate one. It can be done in white silk floss or in colored worsteds, as preferred.

GERMAN DIAMOND STITCH.

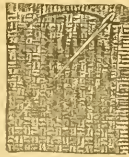
Commence with two threads, and increase to fourteen; this to be done across the canvas. Increase one thread each way. Decrease to two. Proceed thus until the row is perfected. Second row. — Begin two threads, the length way of the canvas. In the centre of each diamond work a gold or steel bead, finishing the border with gold twist.

GOBELIN STITCH.

Bring the needle to the surface up two threads, and insert it down over twenty-one threads; up three, down twenty-two; up four, down twenty-three. Continue in this manner to the end of the row. The stitches may be regulated in height to accord with the subject. This stitch is adapted for large patterns.



No. 15.



No. 17.



No. 16.

HEM STITCHING. No. 15.

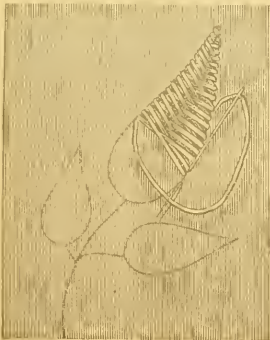
For handkerchiefs, linen-lawn collars and cuffs, the ends of neckties, scarfs, etc., hem stitching is much used. A few threads are drawn out of the article to be finished, where the hem is to be felled; and the felling is then done. After this, the ravelled or drawn space is separated into little spaces by knotting a few of the threads together at regular intervals with fine floss or cotton, and then the side next the felling is separated into extra spaces by dividing with a sort of back-stitch taken through the knot, each cluster being first knotted together. A close inspection of the picture and a little ingenuity will enable one to easily hem-stitch any article desired, better than any written instructions can direct.

HERRING-BONE STITCH. No. 16.

This is a stitch used for joining the seams of flannel in a flat manner, instead of by the usual way, thus doing away with the ridge a fell makes. Being ornamental as well as useful, it is also used for decorative purposes, and is seen upon ties, towels, and bands of applied ribbons or fabrics. While the work is done from left to right, the needle is set in the usual way in a sort of back stitch.

IRISH STITCH. No. 17.

This is a "filling in" or "grounding" stitch, and is made with alternate long and short back stitches, the short stitches of one row commencing at the ends of the long ones on the row above. It is generally done with zephyr, which is not too thick, as every perpendicular thread of the canvas is not over-worked — only the spaces between. The engraving will give you the proper idea of the effect and the manner of working. The German stitch is done in precisely the same way as the Irish, except that the stitch crosses the canvas diagonally. By exercising a little judgment and ingenuity, it will be seen that the worsted need only cover the surface. In doing it the regular way, the under side, as well as the upper, is covered with the zephyr, a method which many condemn.



No. 18.



No. 19.



No. 20.

JANINA STITCH. No. 18.

This stitch is worked wholly on the surface, except where the short back-stitch occurs along the outline, in making the stitches. A back-stitch is taken at each side, inserting the point at the next to the last thread and pushing it through to the outside again below the last thread. An examination of the picture will make this clear to the reader, as the needle is set for one of the back-stitches described. The embroidery is suitable for toilet articles, small mats, and stand or table covers, and, in fact, for any purpose for which satin or any other surface stitch is used. Silk floss or English crewel is used in this embroidery.

KNOT STITCH. (COVERED.) No. 19.

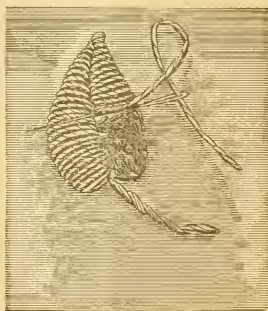
Knot stitches are much used in embroidering upon linen and cambric, and are usually done in linen and Moravian flosses. The engraving of figure No. 3 represents one style of knot stitch made by taking an ordinary back stitch, winding the floss twice about the needle and then drawing the latter through, with the left thumb held closely over the coil. The needle point is then thrust to the other side, almost exactly where it came to the surface, so as to locate another knot. This stitch is frequently adopted in making initials, handkerchief corners, etc.

KNOT STITCH. (WOUND.) No. 20.

This is made as follows: The needle is set, wound, and drawn through, the same as in the first stitch, and is then thrust through the outside at the place indicated by the dot above the needle. This draws the wound thread into the knot illustrated which is just as pretty as its predecessor.



No. 21.



No. 20.

OPEN WORK EMBROIDERY. No. 21.

This engraving is intended to illustrate the plan followed in making open embroidery, etc., and the stitch employed. The design is first marked or stamped, and then run with floss. Each leaf or petal is then slashed with a sharp scissors, and the materials drawn back to the running with an over-and-over stitch done with coarse linen floss.

RUSSIAN PATTERN.

This pattern has a splendid appearance, provided the colors and shades are judiciously worked, which is to be done across the canvas in irregular lengths. The first stitch is to be formed of sixteen even threads; second, over twelve; third, sixteen. Proceed to the seventh row, which forms the centre. Next row, pass over eighteen threads, commencing the same as first. The following row formed in the same manner, leaving four threads between the longest stitches in each row. Fill in the spaces with a diamond in the same way, composed of beads and gold thread alternately. Commence and finish with a half-diamond.

SATIN STITCH. No. 22.

Is done in all sorts of flosses, embroidery silks, zephyrs and crewels, and upon silk, satin, velvet, cloth and canvas. The pattern must be stamped and then "run" along all the lines with silk or worsted, and each leaf and petal, if of good size, must be crossed and recrossed with the same, all before the real embroidery begins. There must be no break in the edge of a leaf or petal, and consequently each stitch must be carefully and evenly set. In leaves, such as the one shown in the illustration, the center is defined by the meeting of the stitches, which must be exactly even. Satin stitch is simply an over-and-over stitch, and generally both sides of the work look almost equally well.

SPOT STITCH.

Is merely a short back stitch, and is used sometimes in filling in parts of leaves, to give variety to the work. Larger dots are run round with cotton, and after being filled in, by passing the cotton across the circle two or three times, the stitches are then worked in the opposite direction, one laying closely by the side of the other, as in satin stitch.



No. 23.



No. 24.

SOUTH KENSINGTON STITCH. No. 23.

At South Kensington, England, some ladies of the nobility have established an art school, in which all styles of needle-work, antique and modern, are taught. One or two of these stitches have taken quite a hold upon the affections of the embroidery-loving woman, and for the want of a better name each is called "South Kensington Stitch." It will thus be seen that the article "a" is the appropriate one to use, and not "the," since there is more than one stitch belonging to the South Kensington School. The stitch, however, which has gone abroad in printers' ink as the South Kensington, is clearly illustrated by the engraving. It will be seen that it is nothing more than a back-stitch, the stitches being made to fit in between each other with no special regularity, except to produce perfect shading. The outline of the design is stamped, and must be perfectly even when worked; but the interior of the petal or leaf is to be filled in according to the shape, and shaded to the taste, or the pattern if there be one to copy. English crewel is the proper working worsted for this stitch. Another stitch, known in the school mentioned as the "Stem Stitch," is here called the "Outline."

SOUTH KENSINGTON OUTLINE STITCH. No. 24.

It cannot be clearly explained in words, but may be comprehended at once by inspection of the engraving. It forms an unbroken outline, which appears like a finely twisted silk cord. It is very effective on satin, and is used for such designs as statuary with flowing draperies, Cupid, game, etc., looking when finished, like a fine pen and ink drawing. One panel done on old gold satin, with dark olive embroidery silk, is exquisite. There is no filling in or shading; it is simply the outline that is followed; and also the strokes which would be made with a pen to represent drabery, or any of the other details of an unshaded sketch. It is very effective in foliage, butterflies, animals, etc., and may be made on almost any article of fancy work, as well as used for marking linen.



No. 25.



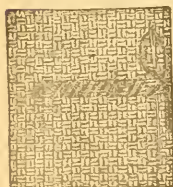
No. 26.

STAR STITCH. No. 25.

There are four varieties of this stitch, which is seldom used to delineate a design, unless upon coarse net or railroad canvas, for which the ordinary cross-stitch is not heavy enough. The illustrations delineate it very plainly, making it unnecessary to give a special description of it.

STEM STITCH. No. 26.

This engraving shows a style of stitch largely used in making over-wrought vines. The design is first run with floss, and then the work is done with a regular over-and-over stitch, which is clearly explained by the engraving. It is suitable for either white or colored embroidery, and is useful in vine patterns.



No. 27.



No. 29.



No. 28.

TAPESTRY STITCH. No. 27.

It is in this stitch that the old hangings and pictures, now so valued from their antiquity, were made. Although very simple, only those having some knowledge of the art of painting should attempt anything in this stitch, as the shading must depend upon the eye and not upon a counting of the stitches. Many of the old designs were painted upon the foundation canvas, which was of great assistance to the worker; and we presume that some of the decorative art societies who are making a revival of Gobelin tapestry a specialty, would be able to furnish the same style of design. An artist in tapestry work can copy accurately from an oil-painted picture, with only the eye directing the coloring and shading. As we have before mentioned, four threads of canvas—two each way—mark out the space of one ordinary cross-stitch, and in this space two tapestry stitches are made. They are worked from left to right, crossing four threads in height, and one in width, with a back-stitch movement, bringing the needle out toward the worker at the bottom of the line upon which she is working. The picture illustrates clearly the effect and the method of making tapestry stitch.

TENT STITCH. No. 28.

This is simply a short stitch made over a single crossing of the canvas threads and all slanting from right to left, four tent stitches occupying the space of an ordinary cross-stitch. It produces a very fine grounding, and must be carefully and evenly done. The movement is the same as in the tapestry stitch, as will be seen by referring to the engraving, which illustrates "tent" stitch perfectly.

VELVET STITCH.

This stitch is considered very ornamental, and suitable for many purposes. Commence with three rows of plain cross-stitch; leave three threads, and work three more rows the same as before. Continue thus until the canvas is covered. Work in French stitch, across the rows, with double wool, over strips of cardboard. This method will render it more easy to cut. The squares are formed of seventeen stitches, placing each the contrary way.

VICTORIA PATTERN.

Pass the wool over six threads for the centre, then over five; thus proceed until the point is reached, which will be one thread. This half of the diamond is worked with shaded wool, and the other half of a different color; the shades of each turned alternately the opposite way. Corner-stitch of a brilliant color.

WHEEL STITCH.

Sometimes a wheel is used to give variety to work. It is first run round, then carefully cut out with a pair of fine scissors, do not cut to the extreme size you wish to make your wheel, but leave a little margin to turn back under, to make the whole firm. The space is now filled in evenly with long threads passing back and forth from side to side, and knotted in the center. The edge of the wheel is then carefully sewed over and over, or finely button-hole stitched. There are a great many designs for wheels, and considerable practice is required to work them, but when these stitches are once mastered a person can do all the different varieties of cotton embroidery.

WOUND STITCH. No. 29.

This is a pretty stitch for embroidering grain, small leaves, or flowers having small petals. The accompanying design shows the method by which the cord is formed. After the needle is wound, the thumb of the left is held firmly over it until the needle is pulled through and the coil is firmly drawn in place. Two stitches only are necessary to form each kernel. The tiny stitches seen at the ends of the kernels may be lengthened to represent the barbs or real grain, if desired.

 ◆◆◆

 ≧: STAMPING :≦

WITH PARCHMENT PATTERNS.

DRY STAMPING.

This is done by a process known as pouncing. The process is as follows:—Place the pattern (rough side up) on the material to be stamped, placing heavy weights on the corners to keep it from slipping; then rub the powder over the perforations with the distributor till the pattern is clearly marked on the material, (this can be ascertained by lifting one corner of the pattern slightly.) Then remove the pattern carefully, lay a piece of thin paper over the stamping, and pass a hot iron over it: this melts the gum in the powder, and fastens the pattern to the material. The iron should be as hot as possible without scorching the cloth. Should the heat change the color of the material, iron it all over. Do not do any stamping by this process on a hot or damp day if it can be avoided. Keep the powder in a cool, dry place. In stamping with light colored powders, the best way to fasten it is to hold the back of the cloth against a stove pipe or the face of the iron. French stamping is better however for all dark materials. To take the powder up on the distributor, have a tin plate with a piece of woollen cloth glued on the bottom, sprinkle a little powder on the cloth, and rub the distributor over it, taking care to shake off all the powder you can; enough will remain to stamp the pattern clearly.

DISTRIBUTOR.

To make a Distributor, take a block of pine wood, two or three inches square, and tack a piece of soft felt on one side of it. When the distributor gets worn, cover it over with a piece of soft felt; a piece from an old felt hat is just the thing.

TO MAKE BLUE POWDER.

Take equal parts of pulverized gum damar and white rosin, and just enough Persian blue to color it; mix well together. The Blue Powder is for light goods; it will not work well on dark goods.

LIGHT COLORED DRY POWDER.

Does not work well enough to give satisfaction. We make the Blue Stamping Powder only. Any goods that the Blue Powder will not work well on, use the French Indelible Stamping Paint; this must *dry thoroughly* before you work the design.

FRENCH INDELIBLE STAMPING.

This is the best process for all dark materials, in fact, this and the blue powder are all that will ever be needed. By this process a kind of paint is used instead of powder, and a brush instead of a pounce. Place the pattern on the cloth, smooth side up if you can, though either side will work well; weight the pattern down as in powder stamping. Rub the paint evenly over the perforations, and it will leave the lines clean, sharp and distinct. After the stamping is done, the *pattern* must be *cleaned immediately*: this is done by placing the pattern on the table, and turning benzine or naphtha over it to eat the paint, and then wiping the pattern *dry on both sides* with an old cloth, or, better still, with cotton waste, such as machinists use to clean machinery, this is cheap and absorbs the paint and naphtha quickly; hold the pattern up to the light to see if the holes are all clear, if they are not, wash it the second time. *Do not use the pattern for powder immediately after it has been washed*; let it dry a short time, otherwise the moistened gum will clog the perforations.

TO MAKE WHITE PAINT.

Take zinc white, mix it with boiled oil to about the thickness of cream, add a little drying, such as painters use. Get a painter to mix it for you. Keep in a tin pail (one holding a pint is a good size), have a piece of board cut round, with a screw in the centre for a handle, to fit *loosely* into the pail; drop this on the paint and keep it from drying up; add a little oil occasionally to keep the paint from growing too thick, and it will always be ready for use.

TO MAKE BLACK PAINT

This must be used with great care. If you are not going to make a business of stamping, use the Powder. This Black Paint can be used instead of the Blue Powder, but if the material to be stamped is to be washed, or is a delicate color, you had better use the Powder, as the Paint will not wash out. To make the Black Paint, take pure ochre black, ground in oil, (you can buy it in small cans). Add a little drying, not too much, as it wants to be used thick. *Do not put any oil into it!* Apply with a brush. You should have a brush for each Black and White Paint. The Black Paint does not want to be as thin as the White Paint. After using, wash the pattern with naphtha. Keep the naphtha away from the fire!

THE BRUSH.

Take a fine stencil brush or any brush with a square end, wind it tightly with a string from the handle down to within one-half inch of the end, this will make it just stiff enough to distribute the paint well. Keep the brush in water to keep it from drying up, taking care to wipe off the water before using.

If these directions are carefully followed, the stamping will always be satisfactory. The great secret of success in this business is to frequently show new designs.

DESCRIPTIVE PRICE LIST

— OF —

⇨ PERFORATED STAMPING PATTERNS, ⇩

FOR SALE BY

F. TRIFET, 19 Franklin St., Boston, Mass.

TAKE NOTICE — That our prices are no higher, but our Patterns are superior, to many now offered the public.

No Patterns exchanged after once sent as ordered.

When ordering Patterns, *give the number of the Pattern wanted*, or we cannot fill the order.

Orders for less than 50 cents must contain 5 cents extra for postage and packing.

NOS.	DESCRIPTION.	SIZE	PRICE	NOS.	DESCRIPTION.	SIZE	PRICE
1	Bunch of Pansies,	3½x5	.10	60	Daisies and Love in the Mist,	3 x3½	.10
2	Three large Buttercups and leaves,	4 x4½	.10	61	Lilies of the Valley,	3½x4	.10
3	May Flower,	3 x5	.10	62	Curved bunch of Strawberries,	4 x4	.10
4	Marguerites,	3 x5½	.10	63	Violets, with small spray to match, <i>choice</i> ,	3½x4	.20
5	Sweet Brier, flower, buds, and leaves,	2½x4½	.10	64	Bunch of Wheat tied with ribbon,	5 x8	.20
6	Rose Buds, and Lilies of the Valley,	3 x5	.10	65	Three Apple Blossoms,		.10
7	Pinks,	3 x4	.10	66	Single Wild Rose and bud, <i>choice</i> ,		.05
8	Bunch of Rose Buds and leaves, <i>choice</i> ,	4 x5	.10	67	Daisy and Forget-me-nots,	1½x2	.05
9	Sprig of Jasmine,	4 x6	.10	68	Rosebud and single Forget-me-not,	1½x2	.05
10	Two Violets, with buds and two leaves,	2 x3	.05	69	Daisy for end of ribbon,	1½x2	.05
11	Single Daisy with buds and leaves,	1½x4	.05	70	Sprig of Ferns	1 x3	.05
12	Lily, buds and leaves,	1½x4	.05	71	Little upright design, Daisies and Forget-me-nots,	1½x3½	.05
13	Forget-me-nots,	1½x2½	.05	72	Cluster of Barberries,	2½x4	.05
14	Small Pansies,	1½x2½	.05	73	Sprig of Lilies of the Valley,	2½x3½	.05
15	Forget-me-nots and wheat,	2 x3	.05	74	Little bunch of Wheat,	2 x4	.05
16	Forget-me-nots, <i>choice</i> ,	2½x3	.05	75	Sprig of Apple Blossoms and Grass,	3 x6	.10
17	Spray of Grass and Forget-me-nots,	1½x5	.05	76	Little bunch of Wheat,	1½x3	.05
18	Conventional Flower and Berries,	2 x2½	.05	77	Half blown Rose and bud,	2½x1½	.05
19	Single Poppy and bud,	1 x1½	.05	78	Crescent shaped cluster of Daisies, Wheat, Forget-me-nots and Ferns, <i>choice</i> ,	5 x6	.15
20	Single Morning Glory,	1 x1½	.05	79	Wild Roses, Buds and Grasses,	4½x7½	.15
21	Single Conventional Flower,	1 x1½	.05	80	Corner Fuchsias, Bluebells and Grass,	8 x8	.15
22	Single Pink,	1 x1½	.05	81	Corner Daisies and Grasses,	5 x8	.10
23	Single Rose and buds, <i>choice</i> ,	1 x1½	.05	82	Ox-eyed Daisies,	5 x8	.10
24	Half blown Rose and bud,	1 x1½	.05	83	Branch of Geranium,	5 x6	.10
25	Small bunch of Forget-me-nots and wheat,	4½x6	.10	84	Bunch of Wild Roses,	5 x6	.10
26	Small bunch of Daisies,	4 x4½	.10	85	Sprig of Fuchsias,	4 x5½	.10
27	Small bunch of Bachelor's Buttons,	4 x5	.10	86	Sunflower, <i>choice</i> ,	3½x6	.10
28	Small bunch of Buttercups,	2 x3	.05	87	Daisies,	3 x4	.10
29	Two Strawberries, with leaves,	3 x4	.05	88	Cluster of Daisies,	2½x5	.05
30	Two Buttercups, with leaves,	1 x2½	.05	89	Three Cat-tails,	2 x5	.05
31	Strawberries on stem without leaves,	3 x3	.05	90	Ragged Robin,	3 x4	.10
32	Lillies of the Valley, Ferns and Golden Rod, <i>choice</i> ,	5½x6	.15	91	Sprig of Wheat and sprig of Forget-me-nots crossed,	3½x4	.10
33	Spray of Woodbine,	2 x4	.05	92	Bunch of Forget-me-nots,	2½x4½	.10
34	Blackberries and leaves,	3½x5	.10	93	Pansies, Lilies of the Valley and Forget-me-nots,	2½x4½	.10
35	Bachelor's Buttons and Ferns,	4 x5	.10	94	Fern,	3 x6	.05
36	Wild Rose,	4 x6	.10	95	Bunch of Marguerites,	3 x4½	.10
37	Fieldias,	4 x6	.10	96	Poppy, Daisies and Wheat,	3½x4½	.10
38	Daisy,	1 x2	.05	97	Oak Leaves and Acorns,	3½x4	.10
39	Single Rose and buds,	4 x5	.05	98	Snap Dragon,	2½x5	.05
40	Strawberries and blossoms,	5 x6	.10	99	Cat-tails,	2½x5	.05
41	Moss Rose buds,	4 x6	.10	100	Daisies,	2½x5	.05
42	Wild Roses and Daisies, <i>choice</i> ,	4½x7	.15	101	Verbena,	2½x3½	.10
43	Two full blown Wild Roses, buds and leaves, <i>choice</i> ,	5 x5	.10	102	Thistle,	2½x3½	.10
44	Daisies and Ferns, <i>choice</i> ,	4½x5	.10	103	Bachelor's Buttons,	2 x4	.05
45	Spray of Roses, <i>choice</i> ,	4 x7	.15	104	Forget-me-nots, <i>choice</i> ,	3 x3	.05
46	Curved Spray of Cherries and blossoms,	3½x5	.10	105	Pansies,	3 x3	.05
47	Daisies and Buttercups,	3 x4½	.10	106	Poppies,	3 x3	.05
48	Marguerites, <i>choice</i> ,	3 x4½	.10	107	Violets,	2 x3	.05
49	Branch with four clusters of Barberries,	3½x6½	.10	108	Cluster of Cat-tails and leaves,	4½x8	.10
50	Forget-me-nots, for front of ladies' hose,	3½x5½	.15	109	Horseshoe of Flowers to enclose initial,	5 x6	.15
51	Conventional Rose and bud,	5 x5	.10	110	Clover and Buttercups,	5 x7½	.15
52	Poppy,	4½x4½	.10	111	Clover,	6 x9	.15
53	Conventional design, for beading bonnet crown,	5 x5	.15	112	Poppies,	4 x8	.10
54	A set of six designs for cup D'Oyles, from South Kensington Royal School,		.75	113	Sprig of Golden Rod,	2 x4	.10
55	A set of twelve corner designs for D'Oyles, etc., in Forget-me-nots, Pansies, Poppies and Buttercups, etc., from South Kensington, <i>choice</i> , per set,		1.00	114	Large spray of Golden Rod, <i>choice</i> ,	5 x9	.25
56	Corner design of Ferns, Lilies of the Valley, Daisies, Forget-me-nots, <i>choice</i> ,	6 x6	.15	115	Cluster of Buttercups,	5 x8	.10
57	Corner design to match 56, Forget-me-nots and wheat,		.15	116	Cat-tails and Grasses,	5 x8	.15
58	For end of cloak, scarf or stand cover, 8 in. wide, 3 in. high, Wild Roses, Daisies, Forget-me-nots, etc., <i>choice</i> ,		.15	117	Wild Rose, Daisy, Forget-me-nots and Lily of the Valley, <i>choice</i> ,	4½x6	.15
59	To match 58, Poppy, Bluebells, Ferns, etc., <i>choice</i> ,		.15	118	Poppies and Wheat, <i>choice</i> ,	5½x7	.15
				119	Pansies,	4 x6	.10
				120	Dandelion,	5 x6½	.15
				121	Basket filled with Violets,	5½x6	.20
				122	Basket filled with Lilies of the Valley,	5½x6	.20
				123	Basket filled with Forget-me-nots	5½x6	.20
				124	Bunch of Wheat,	4 x7	.10
				125	Cluster of Primroses and leaves,	6 x7	.15

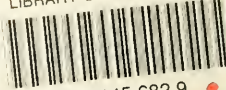


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STAMPING PATTERNS.

NOS.	DESCRIPTION.	SIZE	PRICE	NOS.	DESCRIPTION.	SIZE	PRICE
126	Branch of Wild Roses,	6 x 4	.10	208	Girl with bouquet,	3	.10
127	Calla Lily, bud and leaves,	4 1/2 x 7	.10	209	Girl with basket of flowers,	3	.10
128	Conventional design for bonnet crown,	6 x 6	.20	210	Awkward Boy (indescrifiable),	3	.10
129	Conventional Pansies for beading bou- net crown,	7 x 7	.20	211	do. do.	3	.10
130	Growing design of Buttercups,	3 x 6 1/2	.10	212	Boy with bunch of fruit,	5	.10
131	Wild Geranium,	6 x 8	.10	213	Girl with fan (to match 211),	5	.10
132	Broken Peacock's Feather,	7 x 9	.10	214	Girl with basket of flowers,	5 1/2	.10
133	Half wreath of conventional flowers to go under initials, etc., 10 inches wide,		.10	215	Girl feeding birds,	4	.10
134	Curved branch of Daisies for thermom- eter case, 7 inches high, choice,		.10	216	Girl with doll,	5	.10
135	Curved branch of Roses for same, 7 inches high,		.10	217	Puppy Dog and Spoon,	3 x 2	.10
136	Two sprigs of Corn Flower,	3 x 6	.10	218	Head of Oscar Wilde,	3	.10
137	Small Star Flowers,	5 x 5	.10	219	Mouse,	3 x 2	.10
138	Sprig of Apple Blossoms,	4 x 5	.10	220	Little Cat sitting upright,	3 x 2	.10
139	MOSS Rose,	4 x 6	.10	221	Fairy feeding young bird,	3 1/2	.10
140	Spray of Forget-me-nots for thermometer case, 7 inches high, choice		.10	222	Bird on a branch,	5 x 5	.10
141	Bouquet of Poppy, Daisy, Golden Rod and Grass, choice,	5 x 6	.15	224	Large Butterfly,	4 1/2 x 6	.10
142	Thistle,	4 x 5	.10	225	Bird on sprig,	4 x 4	.10
143	Buttercups and Violets,	4 x 5	.10	226	Bird, very pretty,	2 x 3	.10
144	Curved Branch of Apple Blooms for ther- mometer case, 6 inches high, choice,		.15	227	Kate Greenway figure, choice,	3 x 5	.10
145	Single bunch of Sumach and leaves,	5 x 7	.10	228	Lady and Girl walking,	5 x 6 1/2	.15
146	Double Rose, leaves and buds, etc.,	7 x 8	.15	229	Girl and Baby, back view, 7 in. high,	6 1/2	.15
147	Cluster of Grapes,	4 1/2 x 6	.10	230	Girl with bouquet,	6	.15
148	Sheet of Butterflies in different positions,		.15	231	Lady leading child,	6	.15
149	Insects of Bugs, Grasshoppers, etc.,		.15	232	Five Little Girls taking hold of each other's dresses,	3 1/2 x 8	.15
150	Bunch of Clover, correctly drawn,	6 x 6	.15	233	Little Girl sitting on the fence, choice,	6 x 7	.20
151	Little spray of Golden Rod,		.05	234	Cook-a-doodle-do on a tub, choice,	5 x 8	.15
152	Geranium and Bachelor's Buttons,	5 x 5	.10	235	A box of Puppies,	6 x 6	.20
153	Daisies and Buttercups,	6 x 8	.15	236	A basket of Kittens,	6 x 6	.20
154	Daisies, Buttercups and Grass, choice,	6 x 7	.15	237	Two Little Dogs,	5 x 6	.15
155	Half wreath of Rose and buds to put under initial for hat ribbons, etc.,	1 1/2 x 4	.10	238	Sparrows after Butterfly, choice,	5 x 6	.15
156	Half wreath as above,	2 x 6	.15	239	Dog with basket of flowers in his mouth,	7	.15
157	Golden Rod and Aster, choice,	4 x 5	.10	240	Girl with Umbrella,	7	.15
158	Oriental design,	4 x 9	.15	241	Boy with Canoe,	7	.15
159	Curved spray of Forget-me-nots and Lilies of the Valley, for thermometer case,	3 x 6	.15	242	Swan,	5 x 7	.10
160	Beautiful spray of Daisies to match above	3 x 8	.15	243	Children under an Umbrella, very choice,	6 x 6	.15
161	Grasses, choice,	6 x 6	.15	244	Girl looking over the gate,	6 1/2 x 7	.15
162	Small Cat-tails,	1 1/2 x 2	.05	245	Girl, choice,	4 1/2 x 8	.10
163	Daisies and Wheat,	2 1/2 x 4	.05	246	Boy driving hoop,	4 x 10 1/2	.10
165	Masonic design,	3 x 3 1/2	.10	247	Boy running,	4 x 7	.10
166	Grass and Fern leaves,	2 1/2 x 3	.05	248	Old Lady,	4 x 10	.15
167	Sprig of Jasmine,	2 x 3	.05	249	Curved Fern,	4 x 10	.15
168	Sprig of leaves,	1 x 2	.05	250	Curved branch of Woodbine,	4 x 10	.15
169	Branch of Berries,	2 1/2 x 3	.10	251	Single stalk of Golden Rod,	6 x 10	.25
170	Daisy and Forget-me-nots, choice,	2 x 3	.05	252	Bouquet of Golden Rod and Daisies,	8 x 10	.25
171	Sprig of Forget-me-nots,	2 x 3	.05	253	Curved branch of Strawberries, leaves and blossoms,	1 1/2 x 9	.25
172	Sprig of Forget-me-nots,	1 1/2 x 2	.05	254	Bouquet of Poppies and Wheat, choice,	7 x 10	.20
173	Sprig of Forget-me-nots,	1 1/2 x 2	.05	255	Curved bouquet of Daisies and Cat-tails,	4 x 8	.20
174	Forget-me-nots, Lilies of the Valley and Ferns,	3 x 4	.10	256	Bouquet of Daisies for panel,	5 1/2 x 12	.25
175	Girl with a book in her hand, 4 in. high,	2 1/2 x 2 1/2	.10	257	Curved branch of Pinks,	2 1/2 x 14	.20
176	The Gossips, Kate Greenway,	3 1/2 x 1 1/2	.10	258	Crescent-shaped branch of Yellow Daisies,	4 x 12	.25
177	Feeding the Pigs,	3 1/2	.10	259	Bunch of Hop Viole,	8 x 11	.25
178	The Little Trumpeter,	3 1/2	.10	260	Peacock's Feather, 18 inches long,		.25
179	Feeding the Swan,	3 1/2	.10	261	Maiden Hair Fern,	3 1/2 x 9	.15
180	Little Boy sailing a boat,	3 1/2	.10	262	Fern,	5 x 3	.15
181	Little Girl feeding the chickens,	3 1/2	.10	263	Wreath of Daisies, very choice,	9 x 10	.20
182	Little Boy fishing,	3 1/2	.10	264	Handsome curved bouquet of Poppies, Daisies, Cat-tails, etc., a good bouquet for beginners to take lessons on,	8 x 13	.35
183	Girl talking to the dog,	3 1/2	.10	265	Beautiful curved spray of Roses and buds	6 x 14	.35
184	Boy with kite,	3 1/2	.10	266	Nasturtiums,	9 x 16	.35
185	Girl juggling rope,	3 1/2	.10	267	Curved tapering spray of Poppies, Pansies and Wheat,	6 x 15	.25
186	Boy fishing with a net,	3 1/2	.10	268	Tapering bouquet of Poppies, Daisies, Cat-tails, etc.,	7 x 15	.35
187	Girl and Lamb,	3 1/2	.10	269	Handsome half wreath bouquet of Roses, buds and leaves,	10 x 13	.35
188	Girl and Boy running,	3 1/2	.10	270	Bouquet of Pansies, Fuchsias, Bachelor's Buttons, etc.,	10 x 10	.25
189	Boy and Girl with hoop,	5	.10	271	Branch of Autumn Leaves,	7 x 13	.25
190	Girl driving hoop, front view,	4	.10	280	Bouquet of Wild Sun Flowers, Daisies, Cat-tails, and Meadow Grass, No. 13,		.40
191	Girl driving hoop, back view,	4	.10	281	Bouquet of Poppies, Bachelor's Buttons, Daisies, Wheat, etc.,	10 x 10	.30
192	Boy and Girl dancing,	4	.10	282	Bouquet of Yellow Daisies,	9 x 9	.25
193	Little Girl with a big bat,	2	.10	283	Beautiful crescent shaped bouquet of all kinds of flowers, good for beginners to take lessons on,	10 x 15	.60
194	Two Little Girls taking a walk,	2 1/2	.10				
195	At the pump,	4	.10				
196	Girl feeding birds,	3	.10				
197	Boy carrying a pail of water,	3	.10				
198	Boy blowing soap bubbles,	3	.10				
199	Girl with her doll,	3	.10				
200	Girl with rake,	3	.10				
201	Boy with pitchfork,	3	.10				
202	Girl feeding the bird,	3	.10				
203	Soldier boy,	3	.10				
204	Girl jumping rope,	3	.10				
205	Girl with slate and school books,	3	.10				
206	Boy presenting a sunflower to a little girl,	3	.10				
207	Girl to match 206,	3	.10				

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